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CONSUMER TIME

EATING ON THE JOB

NETWORK: NBC

DATE: June 15, 1946

ORIGIN: WRC

TIME: 12:15-12:30 PM - EDT

(Produced by the United States Department of Agriculture... this script is for reference only and may not be broadcast without special permission. The title CONSUMER TIME is restricted to network broadcast of the program...presented for more than thirteen years...in the interest of consumers.)

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1. SOUND: CASH REGISTER RINGS TWICE...MOENY IN TILL
2. JOHN: It's CONSUMER TIME!
3. SOUND: CASH REGISTER...CLOSE DRAWER.
4. ANNCR: During the next fifteen minutes the National Broadcasting Company and its affiliated independent stations make their facilities available for the presentation of CONSUMER TIME, by the U. S. Department of Agriculture. And here are Mrs. Freyman and Johnny.
5. FREYMAN: Today, Johnny, we're going to tell another chapter in the story of industrial feeding.
6. JOHN: This is a reconversion chapter, Mrs. Freyman... 'cause during the war, many factories did a mighty swell job feeding thousands of workers. The war plants realized that balanced meals on the job paid dividends. When the employees ate better, they were healthier...and happier. Absenteeism went down...and more guns and tanks rolled off the assembly lines.
7. FREYMAN: We're not producing guns and tanks anymore. But good meals on the job are just as important when we're making washing machines...automobiles...or applesauce. Everybody has to eat ...and we all do a better job if we eat well.

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Journal of Management Studies, 19(1), 67-80.

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8. JOHN: I'm gald you mentioned applesauce, Mrs. Freyman, because today's CONSUMER TIME story is about an apple cannery... the Knouse Corporation at Peach Glen, Pennsylvania. It's a "before and after" story...all about the old and new lunch-rooms.
9. FREYMAN: Sounds interesting, Johnny.
10. JOHN: Yes...it's a good story. You see the factory at Peach Glen is small...about three or four hundred workers. But the way their new cafeteria was set up...is something outstanding. In fact the whole story of Peach Glen is...picturesque. It's so picturesque...it ought to be in pictures...
11. FREYMAN: Oh...Johnny!
12. JOHN: (MOUNTING ENTHUSIASM) Sure! I can see it all... Super Stupendous Pictures presents..... da, da, da,..da...da! "Ladies Must Eat"...or..."Come and Get it Gals...It's Lunch Time at Peach Glen, Pa."
13. FREYMAN: . Conceived, produced and directed by CONSUMER TIME's own Johnny.
14. JOHN: Naturally! In the first scene we fade in for the setting. (RAISES VOICE) Let 'em roll. Ah...a long shot of the factory. (WARMS UP TO HIS SUBJECT) There's the factory....
15. FREYMAN: Right in the heart of a beautiful farm area....
16. JOHN: Right....about ten miles from historic Gettysburg. The camera moves over the ranbling series of frame buildings. There's the little post office...and then the crowded office of the company. Next come the production units where they can the apples. All that builds up for an inside shot of the old lunchroom.

1. *Chrysomelidae* (10 species)

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Journal of Management Studies, 1980, 17(6), 571-584.

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Journal of Management Studies, 19(1), 67-80.

17. FREYMAN: You're doing fine as a movie director, Johnny. But what this scene needs is a character actress...or an ingenue or something.
18. JOHN: Well...ah, you can be the leading lady a couple of scenes later, Mrs. Freyman. But now we have an interior scene of the lunchroom. It's an old-fashioned place...long wooden benches and tables scarred from use. The lighting is poor...just unshaded bulbs dangling from the ceiling. Coats are hanging on hooks against the wall. At the end of the room, the camera picks up the lunchroom equipment. A meagre oil stove...a portable oven...and a small icebox.
- 18A: FREYMAN: Next week East Lynn....
19. JOHN: Sh....here's where our heroines come in...
- 19A: FREYMAN: Heroines... Do we have more than one?
20. JOHN: Well, in the story of Peach Glen...almost all the workers are heroines...because most of them are women.
21. FREYMAN: Are you giving me a bit part?
22. JOHN: (HURT) Why, Mrs. Freyman! You play one of the three musketeers. They're the oldest workers...been on the job for about a quarter of a century...and their respective ages are seventy-seven...seventy-five and seventy-three. Think you can handle the part of Maud...aged seventy-seven...and still getting a big kick out of life.
23. FREYMAN: You 'tend to your directing, Johnny. I'll take care of Maud.
24. JOHN: Okay, we're ready to shoot the lunch scene. The women come into the lunchroom from the production room next door where they had been preparing apples for canning. They wear white caps. Many of them still have on their rubber aprons and gloves. They troop over to their regular places where they leave their lunchboxes day after day. Now a close up shot of the three musketeers.



24. SOUND: MURMUR OF VOICES MOSTLY FEMALE IN BACKGROUND THROUGH ALL OF
NEXT SCENE
25. EMILY: (THE TIMID AND GENTLE ONE) What you got for lunch today,
Maud?
26. SARAH: (THE PEEVISH ONE) Emily, we three been eating together every
day for near twenty-five years.
27. EMILY: Only missed a few days...when my Sam passed on...and when we
buried poor Uncle Fred.
28. SARAH: And every day you ask Maud what's she's brought for lunch.
29. MAUD: Now, Sarah, you stop picking on Emily. I got my regular
sandwiches, Emily, and I got something else too... A secret!
30. SARAH: Don't tell me your seventeenth grandchild's on the way.
31. EMILY: Why Maud...congratulations...that's just wonderful.
32. MAUD: Quiet, Emily. That's not the secret. And...just for your
information...my seventeenth and eighteenth grandchildren are on
the way.
33. SARAH: See, I told you. So what are you being so uppity about?
34. MAUD: Well, I shouldn't tell you...Sarah...the way you act. But
seeing how we are the three musketeers and all...there's talk
about Mr. Knouse building a new factory.
35. EMILY: A new factory!
36. MAUD: All brick...and bigger...and with a new cafeteria!
37. JOHN: Cut!
38. SOUND: OUT
39. FREYMAN: How was that scene, Johnny?
40. JOHN: Swell, Mrs. Freyman. It'll get the oscar! We'd print that
one...as we'd...ah...say in Hollywood. Now the next scene we'll
shoot will be of the hero...and the supporting players.
41. FREYMAN: And who are they, Johnny?

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42. JOHN: Mr. Knouse, the president of the plant is the hero...and the Department of Agriculture's industrial feeding specialists are the supporting players.
43. FREYMAN: Well, just how did they get together...and why?
44. JOHN: Patience! The next scene tells all. Closeup of a door swinging open revealing an office. Mr. Knouse is at his desk. He's talking with Mr. Blackman...(FADE) Industrial Engineer from the Department of Agriculture.
45. KNOUSE: I might give you a little background on our factory...
Mr. Blackman. We're like one big happy family here in Peach Glen. Most of the workers have been with me the whole time I've had the factory. But in twenty-five years...we've expanded ...and we've just outgrown the old quarters.
46. BLACKMAN: And when you decided to build a new plant...you drew up some plans for a new cafeteria too.
47. KNOUSE: That's right. While we're at it...we want to build a good lunchroom that the whole community can be proud of. We know our workers are loyal to us...and we want them to know we appreciate it. Besides I've seen the way good meals on the job have paid dividends in other factories I've visited. Matter of fact, it was at some of these factories that I heard about you boys down in Washington, and decided to have you look over our plans for the new cafeteria.
48. BLACKMAN: Well, we checked over your blue prints, Mr. Knouse. Frankly these plans are inadequate for preparing the four hundred meals you expect to serve every day. And the plans call for a kitchen that's laid out in a haphazard fashion...so preparing the meals would be rather a confused operation.
49. KNOUSE: That's what we wanted to know, Mr. Blackman. Well, where do we go from here?

50. BLACKMAN: Well, here's a set of kitchen plans we think would give you the most for your money. There's enough of the right kind of cooking equipment for the number of meals you'll be preparing. And it's laid out in an orderly manner. We call it the principle of "food flow production."
51. KNOUSE: I don't quite get that..."food flow production" idea.
52. BLACKMAN: Well, it's really the same pattern you follow in your canning plant, Mr. Knouse. You have all your equipment set up in a logical plan, don't you...from the time the fresh apples come in...until they turn up at the other end of the plant as canned applies...or applesauce.
53. KNOUSE: That's right.
54. BLACKMAN: Well, that's what we've done in plans for the kitchen. Let me show you what I mean.
55. SOUND: SPREADING OUT PAPERS ON A TABLE
56. BLACKMAN: Now we can trace the food right from the beginning. You see the storeroom is right near where the fresh foods are delivered. And you want a walk-in refrigerator nearby so that the food can be put away immediately without having to be carried all over the kitchen first.
57. KNOUSE: HMMMMMM.
58. BLACKMAN: Next to the iceboxes are the rough preparation areas...like the vegetable sinks and the meat block. And then the stoves...all lined up to save as many steps as possible. With your equipment placed this way, you can run your kitchen smoothly from the time the supplies come in...until you serve the cooked food at the counter. And there's no cross traffic or wasted steps.
59. KNOUSE: That's quite an idea,...just like an assembly line in the kitchen. Very logical...(FADE) ...very logical.

60. FREYMAN: Well, Johnny, as a homemaker I can appreciate the changes the industrial feeding specialists made in those first plans for the new cafeteria. That kitchen will really be run efficiently.
61. JOHN: Mmmmm hmmm. And they recommended a dish-washing machine, too
62. FREYMAN: Well, heavens...Johnny...don't leave that divine idea out of your picture.
63. JOHN: Oh we'll definitely show the dishwashing machine. And how about a couple of scenes with our second leading man...Robert Young? Don't you think that will have the female audience sitting on the edges of the seats?
64. FREYMAN: Oh yes, Johnny. He's a smoothy. Did you see him in that picture with... Wait a minute. Aren't you carrying this Hollywood business a little too far? Robert Young's a star... and....
65. JOHN: (INTERRUPTING) Well, the Robert Young I'm talking about is a star in this production because he's the chef. And the way the ladies at Peach Glen feel about him...he's a real matinee idol ...or I should say a real...noontime idol. Well at least he's proved that the way to a woman's heart too, is through the stomach.
66. FREYMAN: Mmmm. Could be. Tell me more about Mr. Young and his food.
67. JOHN: Well, he's really tops. The company realized that they had to have someone to plan and cook meals that will keep people well and strong...or the finest cafeteria isn't worth its salt.
68. SOUND: PAUSE:
69. JOHN: That's a joke, Mrs. Freyman.
70. FREYMAN: Oh...cut, Johnny, cut!

71. JOHN: Oh, not yet. First we have to get in some of Chef Young's background. He was a key man in a prominent restaurant chain... and for nearly twenty years he was the manager of a college food service. So he really knows his onions...and his other vegetables too. But let's do our big scene now...the workers eating in the new cafeteria...for the first time.
72. FREYMAN: Do I play Maud again?
73. JOHN: Right. I'll give you the cue... Now the cafeteria really looks like something thought up on a Hollywood set. The side walls are soft green. The end walls and the Venetian blinds on the full length windows are a gay, light yellow. The ceiling is soundproof material in white. The floors are brown composition...and the tables and chairs are maple. As leading lady, I hope you get the feel of the place...Mrs. Freyman.
74. FREYMAN: I'm already to emote over how attractive and restful a place it is.
75. JOHN: Good. But there's more to the setting. Get this...glass brick is used to close in the dishwashing room and one wall is all glass brick too. A really modern touch. So the cafeteria is very well lighted and well ventilated too. But let's get a closeup of the three musketeers again...and see what they're reaction is to the new cafeteria...(FADE) on opening day.
76. SOUND: MURMUR OF VOICES...MOSTLY FEMALE...IN BACKGROUND THROUGH ALL OF NEXT SCENE.
77. EMILY: Ain't this the prettiest place you ever saw?
78. MAUD: Chairs look comfortable too. Say...I really like all this modern stuff, Emily.

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79. SARAH: Hmmm. You ate in the old lunchroom for nearly twenty-five years...the both of you. Didn't hear no complaint from you neither. What's the matter Maud, old age creeping up on you... that you need comfortable chairs?
80. MAUD: (GOOD NATUREDLY) Relax, Sarah. Enjoy the new cafeteria. Though I notice you still brought a lunch from home today. Well, Emily and me are going to try our luck with the new food.
81. EMILY: What are you going to eat, Maud?
82. SARAH: Huh. The new cafeteria ain't changed Emily any.
83. MAUD: Well...there's the menu up on the wall over there. Quite a list...and it looks reasonable too.
84. EMILY: (READING IT) Cream of Potato Soup...seven cents.
85. SARAH: Probably a little bowl.
86. EMILY: T'is not. ^{There's} Dorry Evans carrying a bowl...
87. MAUD: And it's more than you bring in your thermos...Sarah. And meat loaf's...only fifteen cents.
88. EMILY: Potatoes, mashed or French Fries...seven cents.
89. MAUD: Buttered limas...creamed cauliflower...spaghetti...and salads... all seven cents each.
90. SARAH: (GRUDGINGLY) Pie's only a nickel...and they got three kinds.
91. MAUD: And just look at those different kinds of icecream...vanilla, chocolate, marshmallow...strawberry...and toasted hazelnut. Toasted hazelnut...I declare. I'm going to try some of that. I... Where's Sarah going?
92. SARAH: (OFF MIKE) I'm going to eat my own lunch. You can fool around with that new food if you want to!
93. JOHN: Cut!
94. SOUND: OUT.

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95. JOHN: Of course, Mrs. Freyman, many of the workers had never been in a cafeteria. But...as one after another tried the food...the general consensus was...yum yum! By the time a couple of weeks had passed...the new cafeteria at Peach Glen was a real success. And I'm sure a good Hollywood production would have a scene of the cafeteria in full swing a couple of weeks later. So...let'm roll.
96. SOUND: MURMUR OF VOICES...UNDER...
97. EMILY: This is such a nice place.
98. SARAH: Are you going to ask Maud what she's going to get for lunch today, too, Emily?
99. EMILY: I'm picking my own lunch, Sarah. Got it all thought out. Mashed potatoes...two helpings of macaroni...and two pieces of pie...apple and pumpkin. All the things I like best.
100. MAUD: That sounds good, Em...think I'll have the same. By the way, girls...I'm thinking of bringing some folks to lunch with us next week...
101. SARAH: Who are you thinking of inviting, Maud?
102. MAUD: Well, most of my family's already eaten here...one day or another ... But I thought I might ask Doctor Turner if he can't have lunch in between calls...and I've already asked the minister to have lunch with us Tuesday. I been telling them so much about our beautiful dining room...and the food...they might as well see it all for themselves.
103. JOHN: Cut!
104. SOUND: OUT
105. JOHN: Wrap it up. Well, there we are Mrs. Freyman. That last scene shows how much the workers think of the new cafeteria.

106. FREYMAN: Yes, but Johnny, that horrible lunch Emily chose...all starchy foods...it made me almost ill to talk about it.
107. JOHN: Ah...enter the villain.
108. FREYMAN: I'm talking about starchy lunches, Johnny.
109. JOHN: So am I. The villain in this movie about Peach Glen is kind of abstract. It's the fact that the workers aren't choosing well balanced lunches. Let's do another scene with Mr. Knouse, the president of the company, and Miss Desmond, the Department of Agriculture's counselor on food selection/^(FADE)for workers'.
110. KNOUSE: You see, Miss Desmond...it isn't as if my workers don't eat enough. You saw how they load up their trays.
111. DESMOND: They certainly do...in fact...I don't think I've seen heartier lunches...unless it was at the Navy yard at Mare Island, in California.
112. KNOUSE: But the point is, here at Peach Glen, the workers could get a filling and well-balanced meal for about twenty-five cents...but instead, they spend about fifty cents for starchy foods and sweets.
113. DESMOND: That's typical of most people Mr. Knouse...until they know how to choose well-balanced meals.
114. KNOUSE: Well, what do you think we can do about it?
115. DESMOND: A special low cost plate lunch would help. You know, one with meat, potato, and a green or yellow vegetable.
116. KNOUSE: Sounds reasonable.
117. DESMOND: A plate lunch would cut down the chances of the workers' choosing un-balanced meals. And you could offer only one starchy food each day. Maybe you'll want to campaign a little for better lunch selections. There are table cards...(FADE)...that kind of thing.
118. SOUND: PAUSE:

119. FREYMAN: So our closing scene in our Super Stupendous picture production will have a happy ending, Johnny.
120. JOHN: It will be happy, Mrs. Freyman. But it's really not the end of the industrial feeding story. The Knouse Corporation at Peach Glen, Pennsylvania is kind of a signpost pointing the way to more modern and efficient cafeterias and better eating in factories...no matter what their size.
121. FREYMAN: That's a happy thought, Johnny. But now what about next week? Are we going to have a technicolor production?
122. JOHN: Next week, Mrs. Freyman, we're going to see what the present and future are for flying fruits and vegetables. So be with us then when we take to the air for another edition of...
123. SOUND: CASH REGISTER
124. ANNCR: CONSUMER TIME!
125. SOUND: CASH REGISTER...CLOSE DRAWER.
126. ANNCR: CONSUMER TIME , written by Eleanor Miller, and directed by Frederick Schweikher, is presented by the U. S. Department of Agriculture, through the facilities of the National Broadcasting Company and its affiliated independent stations. It comes to you from Washington, D. C.
- June means college commencements...the birthright of every American. One of the easiest and safest ways to save for your children's education is through the regular purchase of United States Savings Bonds. Back your children's future. Buy United States Savings Bonds today...for a happy tomorrow.
- This is NBC, the National Broadcasting Company.

